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THE TRACK RECORD
THE WESTERN BIGFOOT SOCIETY NEWSLETTER
SPECIAL REPORT
#143 NOVEMBER 2004
"WHO IS HOAXING WHO WITH THE 'MAKING OF BIGFOOT?""
BY BILL MILLER
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EDITOR RAY CROWE
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YOU HEAR SOMETHING?

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ROWMAN & LITTLEFIELD PUBLISHING GRO
AltaMira Press • Scarecrow Press Scarecrow Education ■ Rowman & Littlefield Publishers Lexington Books • Sheed & Ward
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DOES BIGFOOT EXIST? DAEGLING GIVES DEFINITIVE ANSWER
BIGFOOT EXPOSED
AN ANTHROPOLOGIST EXAMINES AMERICA'S ENDURING LEGEND
DAVID J. DAEGLING
The myth of Bigfoot has captured the popular imagination since the creature's first public debut in 1958-numerous citations of "evidence," newspaper articles, books, hysterical personal accounts, and even Hollywood movies illustrate the American public's enduring romance with the Sasquatch. The scientific community on the whole, however, has stubbornly refused to comment on what it views as a very tall tale, though Bigfoot's existence continues to be hotly argued between proponents of the beast and its skeptics. Now, biological anthropologist and primate physiology specialist David J. Daegling enters the fray to offer both sides of the dispute benefit of objective scientific study. A fascinating read, BIGFOOT EXPOSED is an engaging and persuasive debunking of the myth of Bigfoot.
David J. Daegling, associate professor of anthropology at the University of Florida, is a biological anthropologist specializing in the study of primate anatomy and biomechanics.
For more information about BIGFOOT EXPOSED, please contact Jessica Chase at 301-[AD] 459-3366 ext. 5601 or jchase@rowmanlittlefield.com.
BIGFOOT EXPOSED: An Anthropologist Examines America's Enduring Legend
January 2005 288 pages

[AD] ISBN 0-7591-0539-1 - $24.95 paper
[AD] ISBN 0-7591-0538-3 $72.00 cloth
An AltaMira Press Book: A Member of the Rowman & Littlefield Publishing Group
PUBLICITY
[AD] 4501 FORBES BOULEVARD, SUITE 200 LANHAM, MARYLAND 20706■ TEL 301.459.3366■ FAX 301.429.5748

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Who is hoaxing who with the 'Making of Bigfoot'?
by Bill Miller
The Kal Korff Foreword
Earlier this year I had heard about a new book coming out that was supposed to answer many of the questions concerning the authenticity of the Roger Patterson/Bob Gimlin film taken in Bluff Creek, California in October of 1967. Having followed the subject of the Sasquatch for many years and having seen much of the evidence that had already been presented about the creature that Bob and Roger had allegedly encountered, I was expecting to see some real definitive evidence to the contrary coming from a book that was to be claiming the Patterson/Gimlin film was a hoax. As a Bigfoot enthusiast in my own right, I decided to look at this book through the eyes of a fellow investigator and not so much as a Bigfoot researcher. I think that some of the things that I observed during the reading of "The Making of Bigfoot" are worth pointing out and certainly calls into question just how definitive this book really is and more important, it calls into question the veracity of some of the people who took part in it. Many of you in the Bigfoot community have already heard from some the critics of this new book, but what I want to do is draw attention to a couple of things that the past critics did not address.
The foreword of the book was written by Kal K. Korff. Why Greg Long, the books author, wanted to connect his book to Kal Korff is something that I am sure many Bigfoot researchers and/or people who have seen Korff's other works have asked themselves and possibly by the time Long has read this article, I suspect that he too, will be one of them. The first time I heard of Kal Korff was when I saw a video he had done called "Final Verdict: JFK's Murder Solved!" My having personally studied the JFK assassination for over a quarter of a century and having bought and read through a complete set of the 26 volumes of the Warren Commission and studied the findings of the House Select Committee on Assassinations, I wanted to know just how Kal Korff had managed to do what no one else had done, including two Government inquiries. Rather than to go into great depths of the fiasco pertaining to Korff's video on the Kennedy case - I'll just share a quick example of his inability or a lack of desire to learn the subject matter before making definitive claims about something. In the opening minutes of the 'Final Verdict: JFK's Murder Solved' video Korff mentions a little girl in "red pants" who is seen on the Zapruder film. Korff then gives her name as Linda Kay Willis and tells us what she said about the shooting. Linda Kay Willis had testified before the Warren Commission. I should tell everyone that the girl Kal Korff is talking about seeing on the Zapruder film was Rosemary Willis, not Linda Kay Willis. Rosemary is Linda Kay's sister. Rosemary did not testify before the Commission, nor did either sister have on pants during the Kennedy assassination. Korff was in error because he did ...

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not know his subject matter well enough before trying to appear as an authority on it!

Kal Korff wrongly identifies the little girl in the Zapruder Film and mistook her for wearing pants

Red skirt and bobby socks

The Zapruder Film

While it probably isn't necessary to say any more about Kal Korff and his uncanny ability to get his facts wrong, allow me to address some of what he has written pertaining to the Patterson/Gimlin film being a hoax. In an article that Korff wrote for the Skeptical Inquirer, he mentions a program called "Worlds Greatest Hoaxes: Secrets Finally Revealed" in which he tells the reader how the first concrete sign of a hoax surfaced when a man named Clyde Reinke, a former office manager for American National Enterprises, claimed Roger Patterson was on ANE's payroll and how Roger and ANE were cooking up a scheme to fake a Bigfoot film. Next, Korff writes that Bob Heironimus had seen the show pertaining to Reinke and decided to come forward and declare that he (Heironimus) was the man who wore the suit in the Patterson/Gimlin film of 1967. Korff doesn't bother to tell his readers that Roger Patterson didn't work for ANE until three years after he had gotten the Bluff Creek footage. Korff also forgot to mention that the show he promoted had also stated that it was a seven foot tall man named Jerry Romny that was supposed to be the man wearing a suit in the Patterson/Gimlin film. There is little question as to why Kal Korff left these details out of his article and certainly many of us who are familiar with the history of people coming forward and reporting that they were the individual in a monkey suit seen on the Patterson/Gimlin film know exactly why Korff did it, so the only question many of us have for Mr. Kal Korff is this Just how many people does Korff think that he can fit into one alleged monkey suit? Certainly to have mentioned that the Fox show 'The Worlds Greatest Hoaxes' had previously chosen another man to have been in a costume for the making of the Patterson/Gimlin film would have made it nearly impossible to mislead the readers into thinking that a thirty-seven year old mystery was unraveling before our eyes, so Korff just chose to withhold a valuable part of the story. As a matter of fact, Korff reminds us in his article that the book "The Making of Bigfoot" was not written for the more knowledgeable Bigfoot community, but rather it was written more for the

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general public. This would certainly explain why Korff thought he could not mention Jerry Romny and get away with it.

...

In typical fashion, Korff then mentions that Bob Heironimus told Gimlin that he was going to come forward and tell the world about this Bigfoot hoax after thirty-five years. According to Heironimus, Gimlin was supposed to have said, "Well, don't mention my name." Kal Korff didn't seem to have noticed the obvious problem with what Heironimus had said and that is after all these years if Bob Gimlin was the only person besides Roger Patterson to have been present during the filming of the famous Bluff Creek footage of 1967, then how does someone like Heironimus leave Bob Gimlin out of the story if he comes forward? Had Lee Harvey Oswald had lived what Heironimus claims would be like a grassy knoll shooter coming forward and admitting that he also conspired with Oswald to shoot at

President Kennedy in Dallas and when he told Lee Oswald about his plans to come clean, Lee had asked him to leave his name out of it. It makes absolutely no sense that Bob Gimlin would have asked Heironimus to leave his name out of something like this when Gimlin had already been tied to that film for well over three decades. I must say that it was quite ironic when I found that Kal Korff was linked to a web page titled "Critical Thinkers" where you'll find both Greg Long's book mentioned there, as well as the video Korff did on the Kennedy assassination. One has to wonder what the so called 'critical thinker' was thinking when he heard it said that Bob Gimlin was supposed to have not wanted his name to be mentioned concerning a hoax pertaining to the famous Patterson/Gimlin film and Kal Korff not question how ridiculous that sounded. I could only smile and think that the web page Korff was attached to should have been called the "Non-Thinkers" instead of the Critical Thinkers.

Bob Heironimus - is he making it up as he goes?

There are many instances concerning what Bob Heironimus tells us that make absolutely no sense at all. Critics have been quick to mention some of more obvious problems with Bob's story. His description about the traveling up to the film site with Patterson and Gimlin is a farce to anyone who has actually been to Bluff Creek and made the trip for themselves. Back in 1967, I could not imagine anyone making that 20 plus mile trip up the old logging road in less than 60 to 90 minutes depending on how hard and dangerously someone wanted to drive it. Yet Bob Heironimus claimed it to be a mere four to five mile ride. Heironimus said to Greg Long, "There may have been more than one Bigfoot suit." Is this not something that Heironimus would know if he was part of an elaborate hoax? Could it be that Heironimus was trying to cover himself for even though he never says it in the book there were people who knew Bob Heironimus who had seen a fur suit in the trunk of his car at the Idle Hour Tavern. More important is the time line in which it was seen. If I followed the story correctly, Bob Heironimus said that he first saw the suit when Roger Patterson brought it out at Roger's house and had Bob walk around in it in Patterson's backyard. The next time Heironimus allegedly saw the suit was when Patterson and Gimlin had taken it to California where Bob said he then wore it for the movie. Heironimus also said that after he returned from Bluff ...

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Creek - the very next morning his mother seen the fur suit in the trunk of her car. While no one saw it happen - that suit was alleged to have been taken by Patterson and Gimlin later that same day and never seen again by Bob Heironimus. Yet Les Johnson said that Bob Heironimus was telling a group of onlookers in the parking lot of the Idle Hour Tavern how he was going to fool everybody. According to Johnson, there was talk of such pranks all the time in the tavern by the Heironimus brothers. Johnson said, "The 'monkey suit' is what they called it. There's four Heironimus boys. Bob. And Bill. Bill worked for me for a while. Then there's Howard and Mike. The Idle Hour Tavern's where we'd go to congregate, lie to each other, and tell these big stories and try to make out like we was really somethin'." Greg Long never pressed Heironimus to explain away the monkey suit that Les Johnson said Bob carried around in his car well before the Patterson/Gimlin film came into existence, nor was Heironimus ever asked just how long had he been running around with such a monkey suit in his car. The only attempt Greg Long made at doing anything was to try and salvage some credibility for Heironimus by

asking Bob if he had maybe stopped at the bar on the way back from California and told people about the suit. Long didn't think about Les Johnson saying how Heironimus "was" going to fool everyone. That means the event hadn't yet occurred. Long also never did the math as presented by Heironimus to see if the 14 hour drive back to Washington would place him at the bar at a time when people could see the suit or hear Heironimus talking about it. References to people seeing a fur suit or hearing it talked about Les Johnson, pp. 47-48, 328; Gary Johnson, p. 51; Bob Campbell, p. 91; John Ballard, p. 232; & Jim Falon, p. 409; Merle Wareheim, p. 331;& Bernard Hammermeister, pp. 327-28.
...
I soon got the impression by Greg Long's desire not to ask the right question at the right time that he may not have wanted to know the answer to some things. No better example of this can be seen anywhere than when one looks at something Heironimus had said about the suit itself. On page 352 of the book, Heironimus tells Long, "You can see slick parts on the Bigfoot in the film." Heironimus goes on to say that these were bare spots left on the Bigfoot suit so to make it appear that the creature was shedding its fur. If one looks at some of the more recognized frames that can be found in the public domain there are light patches that can be seen at various places on the creature's body. To someone who is not familiar with a term called "reflective angle" and someone who has not studied the remaining Patterson/Gimlin film frames in any detail may very well think there was hair missing on the creature. The fact is however, there was no hair missing on the creature in the Patterson/Gimlin film other than possibly on the hands, the soles of the feet, and select places on its face. The 'slick parts' that Bob Heironimus saw in the film was from the sun shining off the creature's fur. This look is common with any animal or even a person's hair when being hit by direct light. The longer, the thicker and the shaggier the hair, the more the reflective glaring of sunlight will occur. As the image in the film is lightened, the more noticeable this all becomes. How we know this to be true is by watching the creature as it changes its angle to the sun while walking along the sandbar and us seeing how areas on the animals fur that looked slick or bare in earlier frames are now dark and thick in later frames.

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It's obvious that the animal didn't just grow hair within the time span of a few film frames, so what does this tell us? It tells us that Bob Heironimus saw something on the Patterson/Gimlin film that he assumed was the result of missing hair on the creature and then he incorporated this into his story by saying Roger Patterson left the hair off the suit in places so to make it look as though the creature had been shedding its fur. If one looks at the gorilla suit shown in the attached example (GS001) they will find that it too, has 'slick parts' on it as Heironimus called them, but in reality the gorilla suit is heavily covered in fake fur. It's only the reflective angle of the sun's light that makes it look in the camera's eye to have bare patches on it. Like Korff, Greg Long never bothered to learn the subject matter thoroughly so to spot such things, nor did he seek the advice of those who would be qualified to confirm or deny his observations. I will show another example of this behavior shortly in this article concerning the alleged light reflection in the creature's eye.
Note how the sun shining off the fur gives a
false appearance that the fur might be shedding
GS 001

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Bob
Other things that gave the appearance that Bob Heironimus was making things up were noticeable, as well. On page 349, Heironimus told Greg Long that Patterson had been shaking the camera as he filmed. Long then asked Heironimus how he knew that Patterson was shaking the camera. Heironimus replied by saying this about the horse Patterson had been riding, "That horse didn't know how to buck." This might seem innocent enough, but just prior to this in the book Heironimus told Long that once they had rode to the film site, Patterson and Gimlin had helped Bob into the fur suit. So Heironimus had Patterson already off the horse before the filming ever took place, but tried to make it appear he had inside information as to why the film was shaky when in fact the horse bucking or not could not have had anything to do with the film once Roger had dismounted off his horse to help Heironimus into the alleged Bigfoot suit. The books author, Greg Long, either never caught this inconsistency or if he did, he let it slide and never challenged Heironimus on this particular matter.
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On pages 349 and 350 of the book, Bob Heironimus tells Greg Long that when Patterson said "cut" and the filming was over that Bob was getting very hot inside this suit. Herionimus said, "I was sweatin'. Sweat was pouring off of me inside this thing." Bob Heironimus told how he wanted that suit off immediately. While laying out the ground work of this part of the story to Long, Heironimus told about an uprooted tree on the sandbar that left a hole in the ground and how he jumped down into it. When asked why he got into a hole, Heironimus, obviously thinking on his feet, said he was worried about being shot by a hunter because hunting season had already started. (It is worth noting that Long tried to make a case for Heironimus being in Northern California for the hoaxing of the film around Labor Day, which is the first Monday in September. However, hunting season for deer and bear didn't open in The Six Rivers National Forest until the third week in September.) Both Bob Titmus and Lyle Laverty had been to the film site (Laverty only the day after) and neither man mentioned the tracks leading to an overturned tree or a hole in the ground. As a matter of fact, Bob Titmus had tracked the creature off the sandbar to a point where he found evidence that it had gone up the side of the hill well away from the film site and appeared to have sat down in some ferns. The reason Heironimus gave for getting in this alleged hole then became two fold. The first reason Heironimus gave was to get out of a possible hunter's aim. One might ask themself just how deep could this hole be? Anyone ever being to the film site would know that it's like being in a bowl surrounded by hillsides. A mere hole in the ground would offer no cover at all from anyone looking down on the scene. In fact, in 1964 a man named Dave Blake ran a construction outfit that was given the job of logging the canyons up through Bluff Creek. Some of the tree stumps Blake's logging crew had left behind are visible on the Patterson/Gimlin footage. This left the area wide open to anyone up above and looking down on the scene. Then on page 350, Heironimus implied that it was also cool in this hole as if this was also part of his reason for stepping down into it. I could not image how stepping into such a hole would make me feel any cooler while inside an enclosed heavy fur suit as Heironimus had claimed to be in. Yet once again Greg Long never challenged Heironimus on any of this.
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The Patterson/Gimlin film site as seen from above
Another thing that was never questioned by Greg Long was over Heironimus telling him how Patterson and Gimlin didn't want Bob to be seen with them in Willow Creek, California because they didn't want someone saying they had seen the three of them together when news of the Bigfoot film got out, yet after the film was said to have been shot Heironimus told Long that the three men rode back to Patterson and Gimlin's camp and hung around there together for a while before Heironimus eventually left to go back to Washington. One would think that if there was a real fear of hunters being in the area, then being seen together near the film site would be even more damaging than being seen talking to one another in Willow Creek. Another thing that didn't make sense to me was Heironimus saying that Patterson had him mail the film off to Al DeAtley (Roger Patterson's brother-in-law) who the book eludes to DeAtley as being a party to this elaborate hoax. One might want to know why risk mailing the film and losing it when Heironimus is driving back home and only lived a short distance from DeAtley and could have easily delivered the film to Al, himself? Again Greg Long never questioned any of these things and as a fellow investigator they were in my opinion alleged instances that should have been challenged without hesitation if for no other reason than for their lack of logic. But as some of the early critics had pointed out Long did not appear to be interested in showing Bob Heironimus out to be a liar - but rather his attention was focused soley on discrediting Roger Patterson!
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It seemed to me that an obvious pattern to try and make Bob Heironimus look credible when ever possible had emerged early on in Greg Long's investigation. I've already touched on a few of these things concerning Long's lack of interest in challenging certain alleged details that didn't make sense about the story Heirominus was telling him, but Long soon took it further than just ignoring Heironimus's inconsistencies. One of the things that Greg Long did that supports
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the notion that he wasn't really looking for the truth as he had claimed to be doing early in the book, but was instead wanting to help Heironimus look credible to the reader was over Greg's so-called seeing of a reflection in the creature's right eye. Long said that he saw a light spot in the inner corner of the creature's right eye socket and believed it to be the sun's reflection off the glass eye that Heironimus alleged to have given Patterson to fit into place on the fake head portion of the suit. I believe Kal Korff had said it was he who noticed the light spot on the creature's eye years earlier, but regardless, it was Greg Long who brought the observation to everyone's attention in the book and on TV. Without so much as seeking a professional opinion, Long made it appear as if he had discovered proof positive that Heironimus must have been telling the truth about being in the suit in the Patterson/Gimlin film. That the tale Heironimus told about giving Patterson one of his glass eyes to fit into the eye socket of the suit was the cause of this light spot that Long was seeing on the creature in the film. The image that Greg Long used on the Jeff Rense show in support of his new alleged revelation in support for the veracity of Bob Heironimus can be seen below.
An artifact on the film frame that Greg Long claimed
to be a sunlight reflection off a prosthetic glass eye
In this next example, I show an enlargement of the same image. Close observation

doesn't show us just a single light spot in the corner of the creature's right eye socket, but rather numerous light spots all over the film frame. What Long appears to have done was see an artifact of many that were all over the frame and said that because one landed on the eye that it must be the sun reflecting off the glass eye glued into the suit. Once again Greg Long seemed to be reaching out for anything he could come up with to try to make Heironimus's story appear credible. By Long not seeking the advice of more qualified people than he to review his observations only hurt Long's credibility as an unbiased on thorough investigator in my view.
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High magnification brings out the many more artifacts
that were randomly scattered across the film frame
...
Greg Long tries to come across as if this is exactly what one would expect to have happen when talking about a round glass surface. What Long never tells his reader is that even if it had really been a light reflection seen in the eye it had nothing to do with having to be a prosthetic eye. In fact, a natural eye can reflect light, as well. I wish to offer one such example. Below is a photo that I took of a male silverback gorilla in Tampa, Florida. The photo was taken on a bright sunny day much like that seen in the Patterson/Gimlin film. In this instance - the 'reflective angle' was just right that both eyes showed signs of reflective glare from the sunlight, thus Greg Long's notion that his seeing a light spot on the right eye of the creature in the Patterson/Gimlin film was due to it being a prosthetic glass eye is flawed. The more exposure given to the animal, the more noticeable the reflective glare on the eyes will become.
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Reflective glare seen on the eyes of a gorilla
There were several places where Long was way out of his field and showing signs of leading a witch hunt. (pages 376 to 379) Long made a reference to the creature putting it's heel down first as it walked along and told how this is just what Bob Heironimus does when he walks. I personally don't think there is an upright walking hominoid that doesn't put its heel down first when stepping forward. It's been said that runners will move along on the balls of their feet and this is true, but in this instance we're talking an upright bipedal creature that is merely walking across a sandbar. Long gives no scientific data as to why a bipedal creature would not place his heel down first when walking along, nor does he cite any special reason why the heel striking the ground first would only be attributed to something Bob Heironimus does. It looks as though Greg Long's modus operandi is to imply and then move on without explaining his reasoning for saying what he does. I had to ask myself why Long didn't address how Heironimus would be able to lift his feet up behind him as he walked where the soles of the foot would be vertical to the ground at the end of each stride. And not only lift the foot that high, but also do it as smoothly as pedaling a bicycle. Other things Long should have looked at was the position of the sole of the foot when the ball and toes are still touching the ground. Before the creature's forefoot and toes come off the ground, the animal has the remaining sole of its foot in a vertical position. Long should have addressed whether or not Bob Heironimus could walk with his stepping leg turned as far outward at

the end of its stride as the subject on the Patterson/Gimlin film does while having it
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at turned back inward in a knock-kneed position when it swings through to the next step. I am guessing that none of these things were ever noticed by Long because he'd never studied the film well enough to have seen these sorts of things occurring.
The Sasquatch walks with a high back step and
in a knock-kneed position as it strides along.
Another instance of erred supposition on Long's part was over his thinking that the creature must have been standing still when the filming started by the position of it's feet. I should probably tell everyone that there are many films of people walking where if you stop at the right frame they will look to be standing still. The Patterson film ran at 16 frames per second. The second frame in the Patterson film shows the creature in motion, thus it is inconceivable to think that Patterson started filming with Heironimus standing still and both the camera and Heironimus started moving at the same time within a 1/16th of a second time frame. Once again Long implies something that he has no evidence to support what he has just said. For that matter, there is no sign that Greg Long ever consulted anyone more qualified than he to see if he could substantiate what he thought he was seeing on the Patterson/Gimlin film.
One of the most pitiful attempts at photo and film interpretation came when Greg Long and his wife were looking at the feet of the creature. I believe it was Long's wife on page 382 who had mentioned the feet and their shape difference when comparing frames 61 and 323. I didn't mind so much that Greg had said something about the creature stepping over a log in frame 61 when in reality the creature was never close to the log. You see, in photography there is a term called the 'foreshortening effect' that most people are unaware of. The further away things are from the camera lens the more they will look closer than they really are. The more zoom the lens has, the more pronounced this effect becomes. In frame 61, the forest background appears very close to the creature, but if one looks at the photo
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overlooking the film site that I used earlier in this article or the one on page 56 of a book by Chris Murphy called "Meet the Sasquatch", the overhead view of the creature's path as seen from up on the hillside shows just how far the animal really was from the forest background. The fact that the log was never seen on the camera side of the creature should have told Long that it was never stepped over by the creature. Regardless, the silliest attempt at photo and film interpretation came when Long and his wife were comparing what they had thought was the left and right foot of the creature as seen in frames 61 and 323. They went on and on about how the left and right foot was shaped differently as if the artistic Patterson had made a mistake that they had somehow uncovered. They even discussed how the arch of the foot was on the wrong side in one of the frames. The problem with all of this that they were looking at the same foot in both frames - THE RIGHT FOOT! This means that the shape differences they had seen in the foot between frames was not because of anything Patterson did or didn't do, but because of their not knowing enough about the film, reflective angles, and the foots anatomy among a few other things that one should have studied and became familiar with before trying to investigate the subject. And at the very least, Greg Long should have sought

someone more knowledgeable than himself who could have verified or corrected their observations, but Long chose not to. Both "right feet" are seen in frames 61 and 323. (see below)
The right foot is off the ground in both frame 61 and 323
The blunder with involving Phillip Morris
Almost as if a last minute brainstorm, Greg Long decided to include a chapter about an old time costume maker/carnival act who had claimed that one of his suits was used in the famous Northern California Bigfoot film. Long says in the book on page 443, that Phillip Morris stated on WBT-AM, a radio station out of Charlotte, NC,

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that he had sold a gorilla suit to Roger Patterson and that it was used in the famous Patterson/Gimlin Bigfoot film. This revelation wasn't made known anytime over the past three decades since the film was taken in 1967, but rather only after Bob Heironimus had sought his 15 minutes fame. The date Long gives for Morris going on the radio show and declaring that it was he who furnished the suit for the famous Bigfoot film was August 16, 2002.
Phillip Morris had this to say to Long about his first viewing of the creature on the Patterson/Gimlin film "It's the things we've been talking about, the feet, the arms, the hood, the fur And I knew the shape of my suit. I recognized my suit because I had just made it." No one should forget that last sentence Morris had said and I think it's worth repeating "I recognized my suit because I had just made it." One might wonder why if Morris had really seen one of his suits in such a famous piece of film footage, illusion or hoax, that he wouldn't have wanted to keep his copy of the alleged shipping order to Patterson for a future reference, but he didn't. Phillip Morris has nothing to support his claim about sending Roger Patterson one of his gorilla suits. Anyone who had read Bob Heironimus's description of the suit he allegedly wore would have to wonder how it was that Morris thought the creature on the Patterson/Gimlin film was a man in one of his suits - especially one he had just made! Was it that anything seen with fur on it qualified itself in Morris's mind as being something he had made? Bob Heironimus had told Long that the suit he wore was made from a skinned horse that then had hair from an old fur coat glued onto it. Heironimus also said there were no zippers or buckles on this alleged suit. The upper and lower trunk was in two sections. Heironimus told Greg Long how Patterson had made feet and attached them to the costume and that Roger had also created a well sculpted head for the suit over the top of a football helmet. So one might wonder just what it was about the alleged suit that had obviously been completely overhauled according to Bob Heironimus that made Phillip Morris say that he saw right off that it was the very costume he had just made for Patterson. I was puzzled as to why Greg Long never batted an eye at this obvious inconsistency and he took everything Morris had told him as some sort of revelation to this incredible story that Long thought he was unraveling. Morris went on to say that Patterson wanted to know how to hide the light colored skin around a man's eyes inside the fake head. Morris claimed that he told Roger to use some black makeup around the eyes. (A nice touch to Morris's story I had thought.) For the true hoax believer who thinks Patterson was this creative artistic genius that could make with his own two hands such an elaborate realistic costume as seen on the Patterson/Gimlin film, then they surely had to believe that Roger would have known how to darken the light colored skin around a man's eyes so it not to be seen through the eye holes of a Morris gorilla suit. I might also say that anyone who looks at the gorilla suit Morris was making at the time that having a man's light skin

showing around the insides of eye holes was the least of his problems in trying to get someone to believe they were looking at a real animal. I recall as a young child seeing that Morris style of suit used on the old 'Three Stooges' shorts and on comedy shows and not once did I ever believe it to be a real animal.
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Phillip Morris and his gorilla suit in 1967
compared to the Patterson creature
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Morris went on to tell Long how Patterson had called Phillip back and requested some additional gorilla fur be sent to him. (It would seem to me that had Roger of actually acquired one of Morris's suits, then there should have been more than enough hair on it already to downsize the costume to fit Bob Heironimus.) Morris said this on page 450 about the suits he made. 'the gorilla suits were cut with long legs and long arms, making the suit loose so that almost anyone could wear it'. On top of all this - Morris had said earlier in his interview with Long that extra patches of fur were sent out with the original suit. Then Morris went on to say about the Patterson/Gimlin film that the guy who had worn this suit must have had on his clothes underneath it because it looked to fit really tight on him. Maybe now would be a good time to show what Bob Heironimus looked like at the time of the movie and compare this to the Morris gorilla suit. One may want to look closely at the legs and waist of Heironimus and wonder how it was that Morris could say on page 456 that he saw a billfold or car keys bulging through one of his loose 'one size fits all' gorilla suits allegedly being used in the Patterson/Gimlin film?
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Bob Heironimus in 1967 compared to a gorilla costume
Phillip Morris had stated this to Long about the alleged suit on the Bluff Creek film, "the suit itself created the bulk of the gorilla, I mean from the appearance on the outside. But the guy in the suit was pretty good size. He must have also been heavyset because he really filled that suit out. The suit was not made to fit tight on him, but it fit tight on him." Morris was partially correct for the creature in the Patterson/Gimlin film shows enormous bulk and width. I ask that people look once again at the baggy Morris suit and tell me how Bob Heironimus could possibly have filled it out in the way Morris describes? Morris had committed himself by initially saying that the Bluff Creek subject was someone in his suit and that any shape or body movements was due to the large size of the man wearing the tight fitting suit.
Gorilla suit compared to the Bluff Creek subject
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The Bigfoot Community had been hoping for quite some time to get Phillip Morris

to supply one of his gorilla suits so Bob Heironimus could prove to the world that he was indeed the creature seen in the Patterson/Gimlin film. Just when most Bigfoot such a spectacle seems to
enthusiast had all but given up on this ever happening
have occurred recently with Bob Heironimus actually trying on one of Phillip Morris's gorilla suits. National Geographic was on hand to witness the event and it appears that the show's Producer, Noel Stockstader, was not impressed by what he saw. The following is a recap of a conversation that Stockstader had with Jeff Meldrum, a Professor of Anthropology at Idaho University
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Meldrum writes, "I just spoke yesterday with Noel, the producer for the NGTV special. He was surprised that news of their interview with Morris and Heironimus had spread via the local media so rapidly. He was quite unimpressed with the costume and said it clearly had nothing to do with the Patterson film. Bob H. did don the suit and it was a poor-fitting spectacle. There were caveats offered that Roger must have modified it extensively with horsehide and such. The bottom line for Noel was that either it was real or that Roger accomplished a truly extraordinary and masterful hoax."
The fiasco of having Bob Heironimus try and duplicate what is seen on the Patterson film was a disaster waiting to happen in my view. There were several things that Long, Morris and Heironimus didn't know about the creature on the Patterson/Gimlin film or they surely would have quit while they felt they were ahead. They didn't know or appreciate just how high the soles of the creature's feet rise off the ground at the end of its leg swing. Frame 72 is one such example that shows the sole of the foot vertical with the ground. Frame 310 shows the front toes and the ball of the creature's foot on the ground while the sole of the foot has already become vertical to the ground. Professor Jeff Meldrum states that the only way to achieve this with a human being would be to have a special hinged device on the fake foot that would make it appear the toes are still supporting weight on the ground while the actual sole of the foot of someone in a costume could be vertical to the ground. Meldrum gives the reason for this as being that a human's arches are too rigid to allow our foot to bend in such a way while walking. The problem that this causes is that Heironimus didn't incorporate such a device into his story. Greg Long spent considerable time addressing some idea that Patterson had Bob Heironimus in some sort of bed slipper, thus it is a little too late now to be trying to do damage control on the story Heironimus had told about the feet.
I mentioned earlier in this article how Morris thought the guy in the suit was a big heavy man because of the way he filled out the costume. But after the poor fitting spectacle was seen by National Geographic, Morris then started saying that Patterson must have made some extensive modifications to the suit to get the obvious bulk that is seen on the Bigfoot film. Let's think about what Morris was said to have suggested. Below is a comparison shot of Jim McClarin walking through the creature's tracks that were still visible on the sandbar at the time Jim and John Green did their film recreation. Jim McClarin was five inches taller than Bob Heironimus, but that isn't important in this case for I am only talking about the distance each subject and their surroundings were from the camera. There could not have been more than a two inch difference in the skeletal hip width between

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these two men, yet the creature in the Patterson film had massive upper thighs that are about as big as McClarin's waist.

Jim McClarin walking the creature's path across the film site
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Phillip Morris would simply suggest that the thin legs of Bob Heironimus must have had his thighs padded up to get the great bulk seen on the creature in the famous Bigfoot film, but there is the problem that Morris and Long didn't think of. The creature shows a nonrestrictive freedom of motion in it's gait. In other words, its hips are wide enough to allow those massive thighs to show fluent motion as it glides along the ground. What would happen if Heironimus of had his thighs padded in such a way to achieve the bulk that is seen on the Patterson/Gimlin film? What would happen would be little different than someone wearing an attack dog training suit. When a person of Bob Heironimus's narrow build through the hips takes on the width of the massive thighs that the creature had in the Patterson/Gimlin film, they would find that their once free range of motion would suddenly become dramatically prohibited.
Attack dog trainer wearing heavily padded arms and thighs

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If given enough padding through the thighs one will merely waddle as they try to move along. The reason for this is as I said before their pelvis is no longer wide enough to allow their inner thighs to move freely. The creature on the Patterson film which has thighs nearly as wide as McClarin's waist shows no restriction in movement what-so-ever. I can only imagine how Morris may have felt when he was at a loss to explain how Long's star witness was unable to make his suit look believable. Memories of the O.J. Simspon trial popped into my head as I looked over the pictures of the new Morris suit. As I studied the images I was thinking... I wonder what people would have thought if Christopher Darden had asked Bob Heironimus to put on the suit to see if he filled it out accordingly, only to then to find that what he had accomplished was to present a baggy spectacle for everyone to see. I could just hear Johnny Cochran telling the jury in his final summation how "If the suit doesn't fit, then Bob Heironimus is full of shit!"
The new Morris suit
It seems only fitting that Bob Heironimus is now being exposed as the fraud that he is. Did he really think that he could create a story that would be tight enough to withstand scrutiny by those who knew the subject matter better than he obviously did? There has since surfaced some evidence that explains how Bob Heironimus came up with the idea to say he was the guy in a monkey suit in the famous Patterson/Gimlin film of 1967. I recently had spoken to a man named William DeHollander who had some information that seemed to explain the true motive behind Heironimus's claim. It seems that DeHollander's wife worked at Central College University and had become friends with a woman named Denise Coffey. When William had first heard that an unnamed Yakima man was saying that he was involved in the Patterson/Gimlin film taken at Bluff Creek in 1967, DeHollander asked Denise if she had heard the story coming out of Yakima? (William had known that Denise was from Yakima and maybe had already heard about
TO BE CONTINUED IN ISSUE #144